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HEALTHY DECORATION IN THE HOME.

MR. G. AITCHISON, A.R.A., recently delivered a lecture on the sanitary aspects of internal fittings. The things we have mainly to guard against, he said, were dirt, dust, and the fouling of the air. By dirt was meant the street mud we bring in with us, consolidated external and internal soot and dust, and such soft matters that are occasionally dropped about, such as particles of food, and the like. Every crack in a floor gets filled with this, so it is of the utmost importance that this dirt, if not to be excluded, should at least not rest for ever with us, and be liable to putrefy when exposed to damp and warmth. Every open joint between the floor boards and beneath the skirting is usually filled up flush with dirt. Nothing is better for preventing the permanent location of dirt than really good hard wood polished parquet, but if that be found too expensive, then let the joints of the boards be well scraped out, filleted with wood when wide, and let all the joints be puttied. And let the whole floor be painted or varnished; dust is then more easily and completely swept up, and a wet flannel cleans the floor; but with parquet perhaps a washing once a year is enough with clean sweeping, and the wholesome application of turpentine and bees-wax. Smoothness of surface is also a great help to cleanliness, and as few ledges and holes for dust as possible should be left where the parts cannot be daily dusted. This particularly refers to wall surfaces, and to undercut ornaments in cornices and the like; tall bookcases and cabinets always have their tops covered with thick dust.

As to woven things, whether of cotton, wool, or silk, the less there are of these about the room the better; and wholly carpeted bedrooms are simply an abomination. What is still worse than a carpet, which is usually beaten yearly, is tapestry or other woven hangings, which often remain in position until they are worn out. Blinds we must have, but they can be glazed, and they generally get a yearly washing, but we might altogether abolish door and window curtains, and woven mantel-shelf coverings, and such like follies. It would also be healthier if we covered our chairs, seats, and sofas with leather, instead of silk, velvet, or cotton. The gilt and enameled

which can be made agreeable to the eye by simple flat tints of harmonious color, or it can be ornamented with floral or arabesque ornament, or with the highest triumphs of the painter's art, and this last will not only mark the owner's real taste for art, but will prevent the accumulation of dust on the picture frames. Flock papers should never be used, except when they are painted over, as they form a natural receptacle for dust, and seem to absorb the greatest quantity of foulness from the air, and when the flock is not dyed "in-grain" whenever they are touched some of the coloring matter comes off and is mixed with the air of the room. Mr. Aitchison was greatly inclined to recommend the varnishing of all papers, so that they could be cleaned with a sponge; but it was absolutely essential to varnish them in nurseries. Children will lick the papers, and neither lead, copper, nor arsenic can be good for them, and neither size nor whitening are substances you would give to children without medical advice.

We cannot have our windows cleaned too often. When they are dirty they not only exclude light and sunshine, but are covered with thickened human exhalations and dust. If you are wealthy enough to have a dressing-room, banish into it every superfluous article from the bedroom; half the bedrooms in London are encumbered with cupboards full of boots, and wardrobes of old clothes, with baskets for dirty linen, books, ornaments, curtains, carpets, and the like, not to speak of moldy sponges, nail, and tooth brushes; these things occupy some of the air space, and pollute the remaining air with their exhalations.

Beauty of form and color have a very important effect upon our health. All of us can bear witness to the

dullness of a room of one color, in which we have to sit when we are without occupation, and the desire we then have for some beautiful and intricate pattern to relieve its monotony. When a room is adorned with pictures we have not

merely occupation, but delight, and those higher emotions that are only excited by the fine arts. When we choose wall papers, those that are more beautiful in form and color are to be preferred. We should, however, satisfy ourselves that the patterns on papers with which our rooms are hung have not a look of motion. Nothing is more distressing than to be in a room where the pattern of the paper seems always crawling like a bag of worms. It would be well if we could have all things about us beautiful in form, elegantly simple, and all the colors harmonious and restrained; these great qualities seem to impart to us the feelings of self-restraint, dignity, and repose.—*London Artist.*

ON pages 198 and 199 we give two panels designed by Mr. R. W. Rattrey, and used for the ceiling decoration of a billiard-room. The figures are suggestive of sports and amusements and are grace itself in poise and posture.

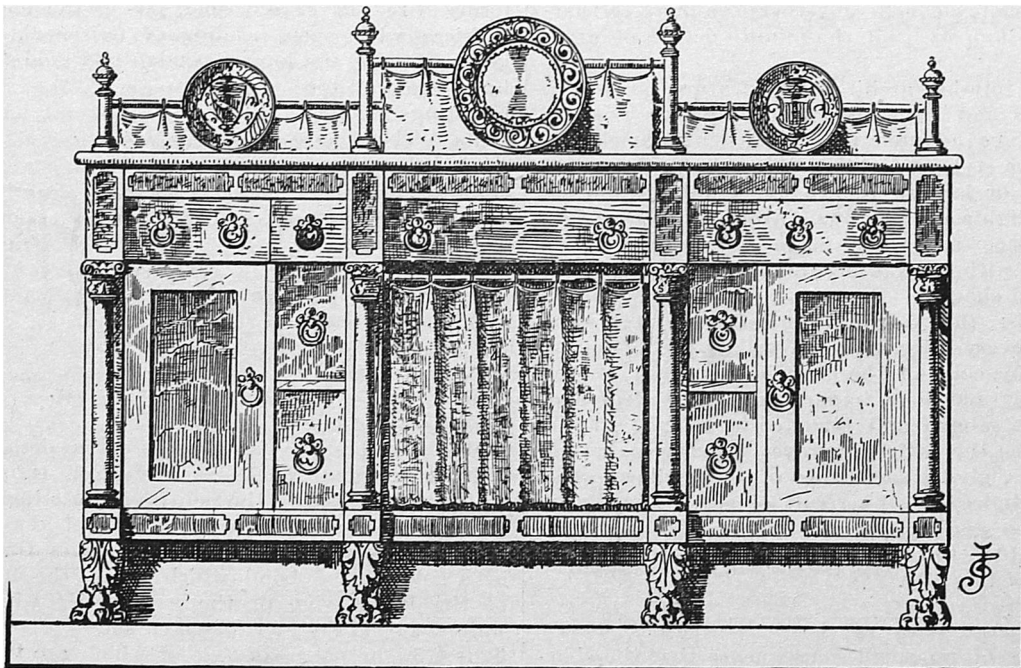
As executed there was a delicate net work of leaf tracery over the ground which imparted a particularly soft and quiet appearance.

The ground was of blue slightly inclined to green, the leaves in the tracery a greenish gray about two tones lighter than the ground. The blossom over all was pink, as the apple blossom for example.

The figure and drapery is soft and blends into the ground; on no condition should there be anything harsh or severe in their treatment. The flesh color of the figure is inclined to a grayish tone and the largest drapery must partake of the tone of the background, the tints flat, and the outlines in brown.

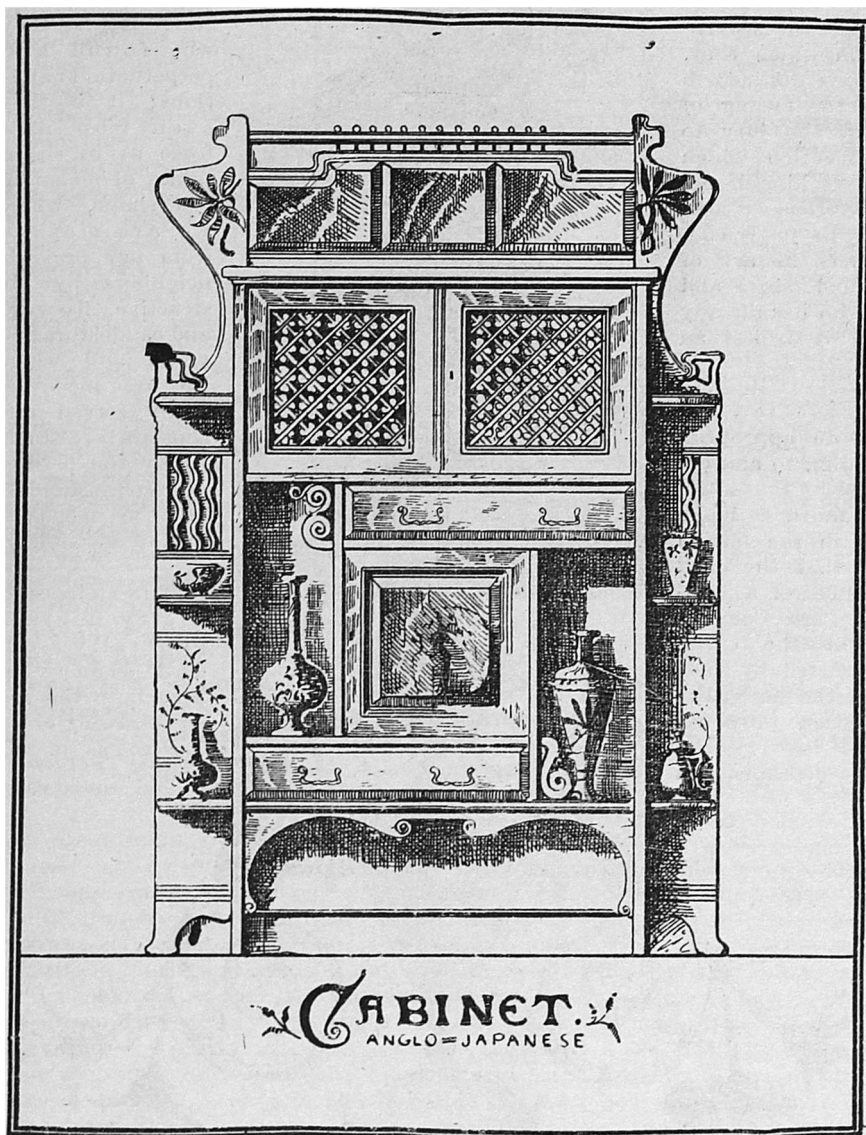
Another treatment may have a greenish ground mixed with bronze, so as to show a slight indication of greenish gold. The leaf tracery in greenish brown. The treatment of the figures, drapery, and other details must be subject to the same provisions and restrictions already mentioned and in all circumstances must harmonize.

FROM all indications the art department of the New England Institute Fair, opening this month, will be found of even greater interest than the corresponding exhibition of last year. The arrangements are conducted as then by Mr. Frank T. Robinson, and what will be most novel here is a very fine collection of paintings secured from Mexico. The agent, Mr. E. R. Ware, who was sent to that country to enlist exhibitors of its products, has been fortunate in the matter of art as in other departments. It has been stated that the professors and students in the San Carlos Academy unite in the opinion that the finest collection of paintings in Mexico is that which has been conveyed to Boston for this exhibition. Some of the works hung in the Inquisition, and others have been obtained through different revolutions, being associated with sacking and pillage. They include two examples of Murillo, and some of the others are of the school of Velasquez.



SIDEBOARD, DRAWN BY JAMES THOMSON.

This Sideboard, a splendid specimen of old time honesty in construction, was bought at a government sale of condemned property some time ago; that it had seen service was evident, but after being put in thorough repair, it is for purposes of use as good as when new. A brief description may not be uninteresting. The body of case is of mahogany, the framework of which is dovetailed together; the panels and drawer fronts are of solid birdseye maple, the small shaped panels being inlaid on the mahogany; the pillars, between the curved capital and base, are of solid satinwood, and weigh each seven pounds; the handles are of brass, as is also the railing around top.



leather we can get, if not quite so beautiful in point of sheen, may be of excellent design and harmonious color.

Next to polished wood, tiles, marble, glass and marble mosaics, the best wall finish is oil paint,